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**DOUBLE  
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J.F. BRIDGE

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DOUBLE COUNTERPOINT  
AND  
CANON

BY  
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MUS. DOC., OXON.;

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## INTRODUCTION.

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THOSE who propose to study Double Counterpoint and Canon should already have acquired the art of writing the various species of Simple Counterpoint in four or five parts, together with a good knowledge of harmony. There seems no reason why the student who has been through this preliminary work, should be debarred the use of the resources of modern harmony when writing his examples. If he has diligently worked at Simple Counterpoint, with its restricted progressions of melody and harmony, he will not fail to feel its good influence, and to apply, as far as is consistent with the greater freedom he now enjoys, its many valuable precepts.

The application of Double Counterpoint and Canon to fugal writing will, in all probability, be the direction in which the student will make the first use of his knowledge of this branch of the art. With this in view the Author has thought it well to choose many of his examples from works of a fugal character. Although it is in this style of composition that Double Counterpoint is most used and most necessary, yet it has often been employed in music *not* of a fugal character, examples of and references to which are given in the course of this work, and many opportunities for its happy introduction will be found by those who take the pains to master a subject so necessary and so useful to the true musician.

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An effort has been made to avoid all useless and pedantic rules; but at the same time, for the student, rules are absolutely necessary, until he has acquired the knowledge which will justify him in departing from the strict letter while he is observing the spirit.

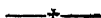
The Author's best thanks are due to Miss Smart, for kindly allowing him to insert the interesting canon by Mendelssohn, hitherto unpublished (No. 10 of Appendix); to F. Locker, Esq., for bringing to his notice and permitting him to copy from the original MS., the canon by J. S. Bach (No. 9 of Appendix); to Dr. Gladstone for Example 128, together with many valuable suggestions; and to James Higgs, Esq., Mus. Bac., for kind assistance and most useful advice which his well-known acquirements and special studies in this branch of the musical art have rendered invaluable.

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*September, 1881.*



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# DOUBLE COUNTERPOINT & CANON.



## CHAPTER I.

1. A TWO-PART phrase is said to be in double counterpoint when both subjects admit of double employment, *i.e.*, when either may act as upper or lower part ; in other words, when they will invert :—

Ex. 1.



The same inverted :—

Ex. 2.



At *a* the upper part of Ex. 1 is placed an octave lower ; at *b* the lower part of Ex. 1 is placed an octave higher.

2. Inversion may take place at any interval, but the double counterpoints in the octave, fifteenth (much, though not quite, the same as the octave), tenth, and twelfth are the kinds most used.

3. Before considering the above varieties of double counterpoint in detail, three general rules which apply to all kinds of double counterpoint will be given.

## GENERAL RULES.

(1.) The two phrases intended for inversion, which together constitute the model—a convenient term which will be used henceforth in this work—must never be separated by a greater interval than that into which they are to invert.

In Ex. 1 the phrases are never more than an octave apart, because they are designed for double counterpoint in the octave. If this interval were exceeded the parts would not invert. In Ex. 3, *a*, the interval of an octave is exceeded, and at *b* is given what should be the inversion of the same.

Ex. 3.

It will be seen that at Ex. 3, *b*, \*\*\* no inversion takes place; the parts are merely contracted, and the effect of both passages, so far as the last two chords are concerned, is essentially the same (Ex. 4, *a*, *b*).

Ex. 4.

Ex. 5, *a*, is a model for double counterpoint in the tenth (see page 16), in which at \*\* this interval (a tenth) is exceeded. An inversion of the model is given at *b*. It will be seen that the faults in the model result in the parts being merely contracted, not inverted, at the places marked \*\*.

Ex. 5.

*a* MODEL FOR D.C. IN TENTH.



### *b* INVERSION.

**b INVERSION.**

Lower part of model a tenth higher.

For a corrected form of the above example see page 18.

Ex. 6, *a*, is a model for double counterpoint in the twelfth (see page 25) with similar faults. At *b* it is inverted with the same results.

**Ex. 6.**

### a MODEL FOR D.C. IN TWELFTH.

a MODEL FOR D.C. IN TWELFTH.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff is in bass clef with the same key signature and time signature. It contains a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. Above the final two notes of the bottom staff, the numbers '13' and '14' are written, with a small 'x' and '\*' below them.

### **b INVERSION.**

**INVERSION.**

Lower part of model a twelfth higher. \* \*

&c.

(2.) The parts should not cross in the model.

It will be seen in Ex. 7, *a, b*, that the effect of the intervals marked \* \* \* is practically the same. In this case the intervals marked \* \* \* in the model *a* are expanded, not inverted, at *b*.

**Ex. 7.**

*Ex. 7.*

The musical score for Example 7 consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The time signature is common time (C). The melody in the top staff begins with a quarter note G4, followed by an eighth-note pair (A4-B4), another eighth-note pair (C5-B4), and ends with a half note G4. The bass line in the bottom staff starts with a dotted half note F3, followed by a quarter note E3, and then a half note D3. After a double bar line, the top staff continues with a quarter note B4, an eighth-note pair (A4-G4), and a half note F#4. The bottom staff continues with a quarter note C4, an eighth-note pair (D4-E4), and a half note F#4. Three asterisks are placed above the first measure of the top staff and below the last measure of the bottom staff.

(3.) The two subjects forming the model should be well contrasted both as to length of notes and melodic progression, contrary motion being always preferable to similar motion; the two parts will thus possess individuality and be easily distinguished from one another. It is well that they should not begin together, but that one should enter after a short rest (see preceding examples).

4. It will, of course, be understood from the Introduction to this work that the student is not confined to the progressions and chords used in simple counterpoint in the strict style. While, however, chromatic progressions and unprepared discords are available, it must be remembered that the model will probably be heard alone (*i.e.*, without accompanying parts), and therefore a somewhat strict rather than free use of such discords is advisable.

#### DOUBLE COUNTERPOINT IN THE OCTAVE.

5. The intervals of the fifth and fourth are those which will most require the student's care when constructing the model.

6. The perfect (or major) fifth, although consonant in the model, becomes by inversion a discord, *viz.*, a fourth. This condition must therefore be provided for, and as a fourth will seldom appear upon the accented beat without preparation, the fifth must conform to this usage (Ex. 8, *a*, *b*). Upon the unaccented beat fifths and fourths are of course often taken without preparation, especially when they occur as passing notes (Ex. 8, *c*), or by conjunct movement in at least one of the parts (Ex. 8, *d*).

Ex. 8.



The bar marked *d* is not very good in two-part writing.

7. Even upon the accented beat cases may occur where these intervals may be used without preparation, particularly when one of the notes forming the interval is an unessential note. At Ex. 9, *a*, is an unprepared fourth upon the accented beat, the E in the upper of the two parts being clearly an unessential note,—an appoggiatura.

Ex. 9.



The above is double counterpoint in the fifteenth or double octave (see par. 21).

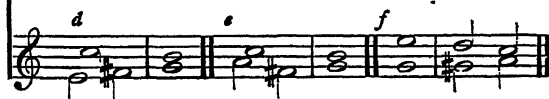
8. The augmented fourth (Ex. 10, *a, b, c*) and its inversion, the diminished (or minor) fifth (Ex. 10, *d, e, f*), may be freely used on either accented or unaccented beats.

Ex. 10.

MODEL.



INVERSION.



9. The avoidance of consecutive major fifths is of course necessary, and the student will understand that consecutive major fourths are equally objectionable.

10. Some authors allow a major fourth, followed by an augmented fourth (Ex. 11, *a*), resulting, when inverted, in a major fifth, followed by a minor (or diminished) fifth (Ex. 11, *b*); but these fourths should be avoided unless the model is accompanied by another part, which renders such harmony unobjectionable (Ex. 11, *c*).

Ex. 11.



If the first note of the lower part at Ex. 11, *a*, were dotted, all objection would be removed, as the G would then be a passing note (Ex. 11, *d*).

11. The augmented sixth (Ex. 12, *a*) cannot be used because its inversion, a diminished third (Ex. 12, *b*), must be avoided in two-part writing.

Ex. 12.



12. The diminished seventh may be used if care be taken in its resolution, as, for example, if one of the notes forming the interval be resolved before the other (Ex. 13, *a b*), or if, resolving on a fifth, such resolution falls on the unaccented beat; but this is not recommended (Ex. 13, *c*).



13. The diminished seventh should not be resolved upon a fifth on the accent (Ex. 14, *a*), because in its inversion a fourth results (Ex. 14, *b*).



14. The octave becomes by inversion an unison, and in this species of double counterpoint should be used sparingly, except at the beginning and end of the model, or perhaps occasionally as an unaccented note. It should not be taken by a skip on the accented beat, especially by similar motion.

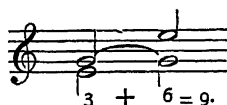
15. With the exception of the fourth and fifth, to which special attention has been called, those intervals which are discords in the model (the seconds and sevenths) are discords in the inversion (becoming sevenths and seconds respectively), and the concords in the model (the thirds, sixths, and octaves) are concords in the inversion, becoming sixths, thirds, and unisons respectively.

16. The following table shows the result of inversion in the octave :—

Model ...	...	...	1	2	3	4	5	6	7	8
Inversion ...	...	...	8	7	6	5	4	3	2	1

It may perhaps be useful to mention the rule given by Sir J. Goss in his "Rudiments of Harmony," for discovering the inversion of any interval [in the octave] by referring to the number 9, "*since each interval when added to its inversion will make up that number.*" This rule may, of course, be expanded to apply to inversion in other intervals, the principle being to add one to the number of the interval in which the inversion is to be made. Thus, for inversion in the tenth (see par. 27) each interval added to its inversion will make 11, and for inversion in the twelfth

(see pars. 43 and 44) each interval added to its inversion will make 13; the addition of *one* is necessary, because the central note on which the inversion turns is counted twice, thus —



17. Examples of double counterpoint in the octave are given below. Some of the *inversions* do not appear in the compositions from which they are extracted, in the keys here given. The inversions of the first few examples which follow are, however, given in the same keys as their respective models, in order that each counterpoint and its inversion may be more readily seen by the student. It is not thought necessary to adhere to this plan throughout the work.

Ex. 15.

HANDEL. Oboe Concerto.



Ex. 16.

HANDEL. Te Deum in B $\flat$ .

Ex. 17.

GUSTAV MERKEL. Organ Fugue.

*a* MODEL.

*b* INVERSION.

Ex. 18.

LEO. Kyrie.

*a* MODEL.

*b* INVERSION.

Ex 19.

HAYDN. Creation.

*a* MODEL.



18. The inversions of the models which follow are given as they stand in the compositions from which they are extracted.

Ex. 20.

*a* MODEL. KIRNBERGER.

*b* INVERSION.

The skip of a third at \* \* is necessary for "tonal" reasons. See Primer on "Fugue," par. 34.

The C at *o* is replaced by B in the movement from which this is taken, for contextual reasons.

19. The following model is also double counterpoint in the octave, although it is, so to speak, accidentally displayed at the double octave, but that it is *not* truly in the fifteenth is evident from the fact that the upper part may be brought down an octave, or *vice versa*, without involving any crossing of the parts. In practical composition it frequently happens that double counterpoint, essentially in the octave, is exhibited both in the model and its inversion at the distance of two or even three octaves. The difference between this and double counterpoint in the fifteenth will be seen further on.

## Ex. 21.

*a* MODEL.

From PORPORA.

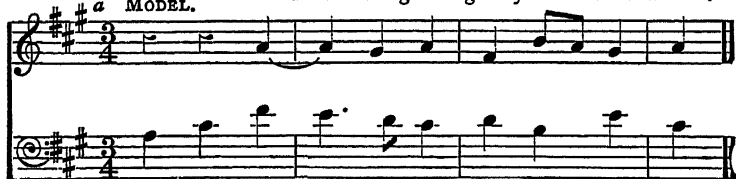
*b* INVERSION.

20. Still more often, when the model is within the octave, the inversion is exhibited at the double octave (fifteenth), the upper part being transposed two octaves lower, or the lower part two octaves higher, or both parts an octave in opposite directions. The following (Ex. 22 to 24) are inverted on the latter plan.

## Ex. 22.

*a* MODEL.

From an Organ Fugue by ALBRECHTSBERGER.

*b* INVERSION.



## Ex. 23.

BACH. Art of Fugue.

## a MODEL.



## b INVERSION.



## Ex. 24.

GUSTAV MERKEL. Organ Fugue in A minor.

## a MODEL.



## b INVERSION.



## DOUBLE COUNTERPOINT IN THE FIFTEENTH.

21. Double counterpoint in the fifteenth (double octave) is essentially the same as double counterpoint in the octave, except that the wider interval (two octaves instead of one) allows greater scope for the two parts forming the model. Although, as was said in par. 20, double counterpoint in the octave is often inverted at the double octave (fifteenth), the upper part of the model being transposed two octaves lower, or the lower part two octaves higher, or both parts an octave in opposite directions, it

should be observed that a model for double counterpoint in the fifteenth cannot be contracted so as to *invert* in the octave. Some examples of double counterpoint in the fifteenth are given below :—

**Ex 25.**

BEETHOVEN. Et vitam, Mass in D.

a MODEL.



### *b* INVERSION.



**Ex. 26.**

JOMELLI. Requiem.

### a MODEL.



### 6 INVERSION.



**Ex. 27.**

MARTINI.

**a MODEL.**



*b* INVERSION.

&c.

The rest at \* takes the place of the note D in the model, Martini evidently regarding the figure given in the inversion as the real counter-subject. The D appears in another part when the model is inverted.

## Ex. 28.

*a* MODEL.

HANDEL.

&c.

*b* INVERSION.

&c

## Ex. 29.

*a* MODEL.

HAYDN.

*b* INVERSION.

Ex. 30. MARTINI.

*a* MODEL.

*b* INVERSION.

At \* a slight alteration of the counter-subject leads to a contraction of the parts, the lower being brought an octave nearer the upper than its proper position by inversion in the fifteenth. The possibility of this arises from the fact that the model was at this point *within the limit of an octave*.

22. The student should now construct models of double counterpoint in the octave and fifteenth by the aid of the precepts and examples already given. It will be found advisable to use three staves in the way indicated in Ex. 31, as we are thus enabled to see readily what the intervals in the model become when inverted. The two upper staves of Ex. 31 contain the model; the two lower its inversion in the octave:—

Ex. 31.

MODEL.

Intervals in the Model. 1 2 3 3 4 6 7 8

INVERSION.

Intervals inverted. 8 7 6 6 5 3 2 1

# SUBJECTS TO WHICH DOUBLE COUNTERPOINTS MAY BE ADDED.

23. For those who at first find it difficult to construct *both* subjects forming the model, a few subjects are appended, to which double counterpoints may be added.

Ex. 32. J. F. B.

Ex. 33.

ALBRECHTSBERGER.



Ex. 34.

TELMANN.



Ex. 35.

ALBRECHTSBERGER.



Ex. 36.

HANDEL.



24. When first constructing original models the student need only venture upon simple phrases, to be afterwards ornamented and elaborated in various ways. Ex. 37, *a*, is a very simple model for double counterpoint in the octave. Ex. 37, *b*, *c*, *d*, *e*, are models in all essential particulars derived from Ex. 37, *aa*

Ex. 37.

J. F. B.



The varied model at *b* is formed chiefly by the aid of passing and auxiliary notes; at *c* by adopting a sequential form in the upper part, and introducing a chromatic note in the lower part; at *d* and *e* by exceeding the limits of the original model, and in the latter case also by modulating to the subdominant at bar 2. The models at *b* and *c* are for inversion in the octave, those at *d* and *e* for inversion in the fifteenth.

## CHAPTER II.

### DOUBLE COUNTERPOINT IN THE TENTH.

25. **ALTHOUGH** taken next in order, this counterpoint by itself is by no means next in value, inversion in the twelfth being used far more frequently. There is, however, an incidental variety of double counterpoint in the tenth, combined with that in the octave, of considerable value and interest, which will be fully treated of further on. (See par. 59.)

26. The general rules on pages 2, 3, and 4 must be borne in mind.

27. When the subjects are inverted in the tenth above or below, the consonances in the model change into other consonances, thus:—

Model	...	...	...	10	8	6	5	3	1
Inversion	...	...	...	1	3	5	6	8	10

and the dissonances into other dissonances, thus:—

Model	...	...	...	9	7	4	2
Inversion	...	...	...	2	4	7	9

28. By the use of three staves as suggested in par. 22, the student will easily discover the inversions which the intervals in the model involve (see also par. 16). This method, however, will show only *one* inversion whereas there are *two* ways of inverting a model for double counterpoint in the tenth, the two inversions differing considerably in their effect. This will be best seen from an example.

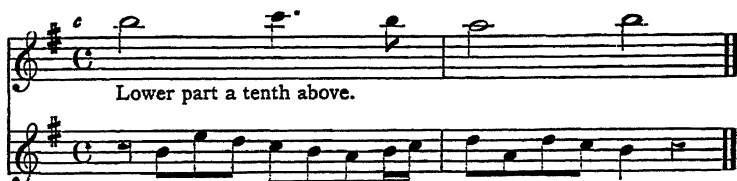
Ex. 38, *a*, is a model; *b* shows the inversion of the upper part a tenth below, *c* the inversion of the lower part a tenth above, both inversions being rendered in accordance with the signature of the model.

Ex. 38. ALBRECHTSBERGER.

*a* MODEL.

*b* INVERSION.

Upper part a tenth below.



29. Such inversions will often be satisfactory enough, but if the model contains chromatic notes, or notes inducing modulation, the result in the inversions will generally be that some modification of one or other of the parts will be necessary. In some cases this may be by the omission of an accidental employed in the model, in others by the addition of an accidental.

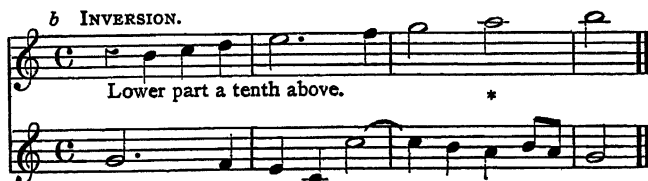
Ex. 39, *a*, is a model commencing in C major and modulating to G by the F sharp marked \*; *b* is one of the inversions, the accidental being omitted at \*; *c* is another inversion containing an additional accidental at \*.

Ex. 39.

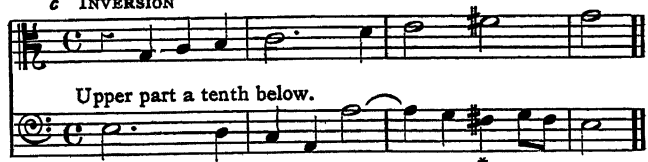
*a* MODEL.



*b* INVERSION.



*c* INVERSION



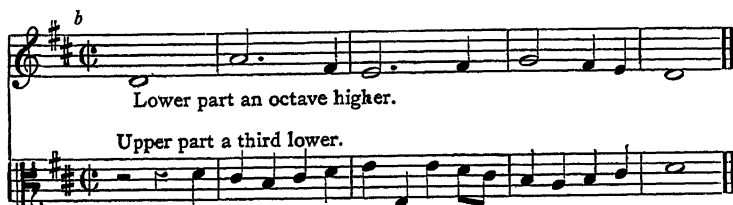
Some modification of the *terminations* of models for double counterpoint in the tenth and twelfth when inverted will also frequently be found necessary, though, as has been well observed,\* "In actual composition double counterpoint is generally employed for a limited period only, and under circumstances which render unnecessary the introduction of a full close or authentic cadence or even forbid it."

30. At par. 28 it was said there were *two* ways of inverting a model for double counterpoint in the tenth, the higher part being put down a tenth lower, or the lower part a tenth higher. But these inversions may be arrived at by other processes, some subjects inverting more agreeably in one way than in another. Ex. 40, *a*, is a model for inversion in the tenth :—

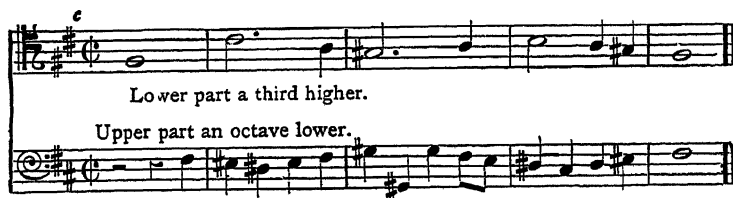
Ex. 40.



At *b* the model (*a*) is inverted by taking the lower part an octave higher and the upper part a third lower :—



At *c* the same model is inverted by taking the lower part a third higher and the upper part an octave lower :—



Notice the numerous accidentals necessary to render the inversion satisfactory. The usefulness of this method of inversion for the purposes of modulation in fugal writing is obvious.

31. As thirds become octaves when inverted, they must not be used consecutively. Sixths become fifths and follow the same rule, but in some cases (see par. 34 (3). and Ex. 41. *d* *e*, *f*) consecutive sixths are possible.



32. Even single thirds and sixths must be used with judgment, remembering that in the inversion they become octaves and fifths respectively, and, however taken, they of necessity render the harmony somewhat bare. A reference to Ex. 40 will show this.

33. We should not *approach* these intervals by similar motion in two parts, if by inversion objectionable hidden octaves and fifths are produced.

34. It is apparent from par. 31 that contrary and oblique motion must be generally employed. A few progressions, however, where the parts move by similar motion may be used, viz.—

(1) A major fourth, followed by an augmented fourth (Ex. 41, *a*), becoming in the inversion, by the aid of accidentals (see par. 29), a minor seventh, followed by a diminished seventh (Ex. 41, *b*, *c*).

(2) A perfect or major fifth, followed by a diminished or minor fifth (Ex. 41, *d*), becoming in the inversion a major sixth, followed by an augmented sixth (Ex. 41, *e*), or a minor sixth, followed by a major sixth (Ex. 41, *f*):—

Ex. 41.

The musical notation for Example 41 consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The first staff, labeled 'Lower part a tenth above.', shows intervals labeled *b* and *c* in the first measure, and *e* and *f* in the second measure. The second staff, labeled 'MODEL.', shows intervals labeled *a* and *d* in the first measure, and *d* and *f* in the second measure. The third staff, labeled 'Upper part a tenth below.', shows intervals labeled *c* and *f* in the first measure, and *f* and *a* in the second measure. The notation includes various accidentals (sharps, flats, naturals) to achieve the required intervals.

Observe the different effect produced by the two inversions (see par. 28).

(3) It is obvious that a minor seventh, followed by a diminished seventh (Ex. 41, *b* and *c*), producing the fourths at *a*, and the sixths at *e* and *f*, producing the fifths at *d*, are equally allowable.

35. In a two-part phrase these progressions, particularly the fourths, should be avoided. If, however, other parts are proceeding at the same moment with the counterpoint, they may more readily be admitted, their imperfections being at least hidden if not made good. The questionable progressions in Ex. 41 are given in Ex. 42 with an added free part.

## Ex. 42.

Fourths with lower  
free part.Fifths with lower  
free part.Sevenths with inner  
free part

36. The suspensions of the second and fourth occur only in the lower part, *i.e.*, the note causing either discord must be prepared and resolved in the lowest part. The second must not be prepared by a third as at Ex. 43, *a*, or hidden octaves will be produced when the passage is inverted (*b*). The second may be prepared by the unison (*c*), fifth (*d*), or sixth (*e*). The hidden octaves produced by the inversion of *d* and *e* could be softened in effect by suitable accompanying harmonies. (See small notes.)

## Ex. 43.

INVERSION.

MODEL.

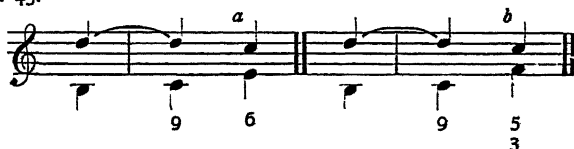
37. As has been seen in Ex. 41 certain fourths and sevenths are admissible without preparation, particularly the dominant and diminished sevenths, with their inversions the major and augmented fourths. But a *suspension* of the fourth takes place only in the lower part (as was said in par. 36), and is generally resolved into a fifth or sixth (Ex. 44, *a, b, c*). The suspension of the seventh will occur in the upper part, and will resolve into a sixth or fifth (Ex. 44, *d, e, f*):—

## Ex. 44.

38. The progressions contained in the two upper staves of Ex. 43, *c, d, e*, show the preparation and resolution of the suspended ninth. It should be added that when the ninth falls to its note of resolution, the lower part may rise a third (*i.e.*, to

the first inversion of the chord on which the ninth would resolve, Ex. 45, *a*), or a fourth (*i.e.*, to *another chord*—a triad on the fourth above—Ex. 45, *b*):—

Ex. 45.



39. The following are examples of double counterpoint in the tenth:—

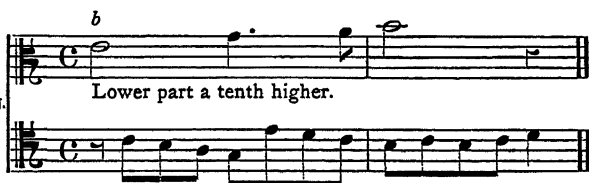
Ex. 46.

SCHNEIDER.

MODEL.



INVERSION.



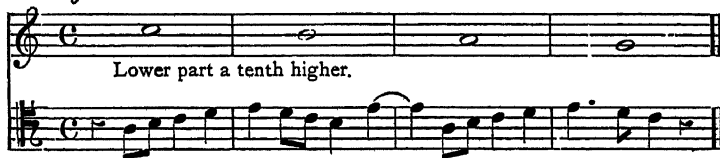
Ex. 47.

SCHNEIDER.

*a* MODEL.



*b*



In Ex. 47, *a*, the suspended seventh at \* is resolved ornamentally into the sixth (see par. 37).



## Ex. 50.

a MODEL.

ALBRECHTSBERGER.



b INVERSION.



The parts move in thirds here (Ex. 50, a, \* \*) which necessitates a slight alteration when the parts are inverted, to avoid consecutive octaves (see par. 31).

40. In double counterpoint at the tenth it is often possible to use an inversion of one of the subjects *at the same time with the model*, thus giving a three-part phrase. Here follow some examples:—

## Ex. 51.

SCHNEIDER.



## Ex. 52.

REICHA.





The following inversion is obtained by taking the lower part a third higher, and the upper part an octave lower. An added part, such as is suggested in small notes at \* would remove all objection to the inversion:—



Another important example of this counterpoint will be found in Ex. 76 c

## CHAPTER III.

### DOUBLE COUNTERPOINT IN THE TWELFTH.

41. DOUBLE counterpoint in the twelfth is, in point of usefulness, next to double counterpoint in the octave.

42. The rules on pages 2, 3, and 4 must be remembered.

43. When the subjects are inverted in the twelfth above or below, all the dissonances change into other dissonances except the seventh, which becomes a sixth.

Model	...	2	4	7	9	11
Inversion	...	11	9	6	4	2

Concord  
6

44. All the consonances change into other consonances except the sixth which becomes a seventh.

Model	...	1	3	5	6	8	10	12
Inversion	...	12	10	8	7	5	3	1

Discord  
7

45. As in double counterpoint in the tenth so in this species accidentals will sometimes be necessary when the model is inverted. A phrase, however, transposed to the twelfth above or below so nearly resembles the original as regards the position of the semitones, &c., that the student will at once see accidentals are not required in this species to the same extent as in that of the tenth (Ex. 53).

Ex. 53. LOBE (slightly altered).

MODEL.

INVERSION.

Upper part a twelfth lower.

46. As the third becomes a tenth, and *vice versa*, these intervals can be readily used, and may be taken by similar motion. For the other intervals contrary and oblique motion will be found generally necessary.

47. The sixth when inverted becomes a seventh, and will often require preparation. The preparation and resolution must be in the lower part, as this becomes the dissonance when inverted (Ex. 54, *a*, *b*).

Ex. 54.

MODEL.

INVERSION.

When, however, the sixth inverts into a dominant or diminished seventh, preparation is not necessary. It may also be used as a passing note.

48. Two sixths (Ex. 55, *a*) which by inversion produce a minor seventh followed by a diminished seventh (Ex. 55, *b*) may be used.

From MARPURG, ed. by Choron

Ex. 55.

49. If the passage at Ex. 55, *a*, be inverted as at Ex. 56, it produces two minor sevenths. These are allowed by some authors, but such a progression is best avoided.

Ex. 56.



50. The augmented sixth producing by inversion a diminished seventh needs no preparation (Ex. 57).

Ex. 57.

INVERSION.

MODEL.

51. The sixth does not usually (see, however, next paragraph) prepare a seventh *in the upper part*, as it is itself a discord when inverted. The seventh may be prepared by any concord except the sixth (*i.e.*, by the third, fifth, octave, or tenth), and the note to which the seventh falls generally rises a second (Ex. 58, *a*) or fourth (Ex. 58, *b*), *i.e.*, it takes the usual progression of the bass of chord of the seventh, which it becomes when inverted.

Ex. 58.

INVERSION.

MODEL.

52. The following example (from Kirnberger) shows that a sixth may occasionally prepare a seventh. In this case, the latter being resolved ornamentally, does not follow the progression suggested in par. 51.

Ex. 59.

KIRNBERGER.

MODEL.

INVERSION.

53. The suspended fourth (in the upper part), when inverted, becomes a suspended second.

Ex. 60.

MODEL.

INVERSION.

54. The suspended ninth (also in the upper part) becomes by inversion a suspended fourth, falling to a fifth (Ex. 61, *a*). This harmony is so bare that the suspension is best avoided in the model unless there are accompanying parts. If this be the case, the ninth may sometimes be taken without preparation. (Ex. 61, *b*, *c*.)

Ex. 61.

INVERSION.

MODEL.

RICHTER.

55. Some examples of double counterpoint in the twelfth are given below.

Ex. 62.

a MODEL.

KIRNBERGER.

*b* INVERSION.

## Ex. 63.

REICHA.

INVERSION. *b*

Lower part a twelfth higher.

MODEL. *a*

There is also this inversion, which Reicha has omitted to give :—

*c* INVERSION.

## Ex. 64.

No. 47 of BACH's 48 Preludes and Fugues.

*a* MODEL.

*b* INVERSION.

Lower part an octave higher.

Upper part a fifth lower.

## Ex. 65.

a MODEL.

HANDEL.



The sequential sevenths at \* \* become sixths in the inversion (see par. 49)

b INVERSION.



## Ex. 66.

a MODEL.

HANDEL.



b INVERSION.



The two sixths in the model (Ex. 66, a, \* \*) would produce consecutive sevenths in the inversion. Handel, however, departs from the strict inversion of the model at this point (Ex. 66, b, \* \*).

56. Ex. 67 is an interesting specimen of the use of this counterpoint. The model and its inversion are shown in large type.

Ex. 67.

From "The White Delightful Swan,"  
Madrigal by ORAZIO VECCHI (1589).

- vine, *cres.* and har mo-ny di .

and har - mo-ny di-vine, and har - mo-ny di .

- vine, and har - mo - ny di-vine,

har - mo-ny di-vine, blest

- vine,

- vine, and har - mo-ny di-vine blest thoughts in - spi . .

- vine, and har - mo - ny di-vine blest thoughts in - spi . .

thoughts in . . spi . . *mf*

and

ring, blest

ring, *mf* and har-mo-ny di-vine, di-

and har-mo-ny di-vine, di-vine, and har-mo-

ring, and har-mo-ny di-vine and

har-mo-ny di-vine, and har-mo-ny di-

thoughts in - - spi - -

- - vine and har-mo-ny di-vine

- ny di-vine and har-mo-ny di-vine

har-mo-ny di-vine and har-mo-ny di-

- vine and har-mo-ny di-vine blest thoughts

ring in spi ring.

blest thoughts in spi ring.

blest thoughts in spi ring.

vine blest thoughts in spi ring.

in spi ring

57. Ex. 78 (from Mozart's "Requiem") also shows an admirable use of this counterpoint. See also Ex. 79 (Albrechtsberger).

58. Double counterpoint in the remaining intervals, viz., ninth, eleventh, thirteenth, and fourteenth, being of little or no use, is not treated of here; but the student can of course work out such exercises if he so desires. If the plan of using three staves (par. 22) be followed, he will readily perceive what is possible in a model designed for inversion.

## CHAPTER IV.

### ADDED THIRDS.

59. BEFORE proceeding to triple and quadruple counterpoint, consisting respectively of three or four *different* subjects capable of inversion, a method of supplementing the parts of a model for double counterpoint must be considered. This consists of a duplication of one or both subjects in the third above, or in some cases below. In order that the model shall allow of the addition of thirds, the following precautions will be necessary in its original construction, in addition to the rules already given:—

(a.) Use only oblique or contrary motion.

(b.) Dissonances can only occur as passing notes, not as essential notes.

(c.) The same kind of interval must not occur upon successive accented notes; thirds, sixths (also fifths for inversion in the tenth and twelfth), and octaves being taken, as far as possible, alternately.

60. In double counterpoint in the octave, thirds *above* or sixths below, either subject may be used. According to Albrechtsberger, thirds *below* are also available; but the effect is not very good, on account of the uncertain tonality induced.

Ex. 68, *a, b, c, d, e, f*, is a model for inversion in the octave, thus treated. Of course sixths below, instead of thirds above, might be written, and the student may so arrange it.

Ex. 68.

*a* MODEL.

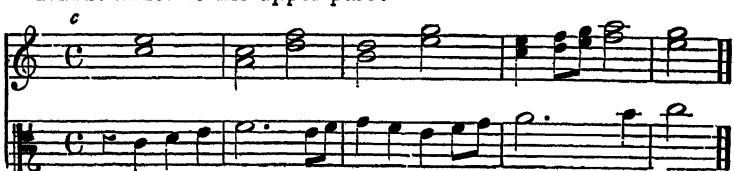
ALBRECHTSBERGER.



*b* INVERSION.

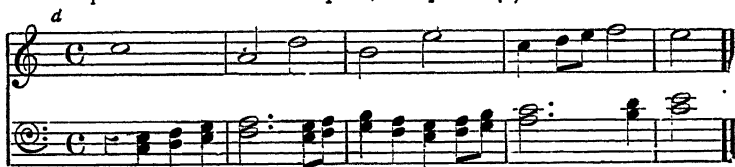


Thirds added to the upper part:—





Thirds added to the lower part. (For an explanation of the altered position of the lower part, see par. 64.)



The following shows the previous example in another and perhaps more effective position:—



Thirds added to both parts:—







61. In double counterpoint in the tenth and twelfth, thirds below the upper part or above the lower may be freely used.

62. In double counterpoint in the tenth, thirds added according to par. 61 are simply the inversion of the original parts in the tenth put back an octave.

63. We have seen that in double counterpoint in the tenth and twelfth both the fifth and sixth may be used as essential notes; but if thirds are to be added below the upper part or above the lower, to be subsequently inverted with the model, the fifth should

be used in preference to the sixth. Ex. 69, shows a sixth (with its added third) inverted in the tenth, which produces a seventh.\*




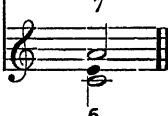
Ex. 69.

MODEL.		or	
	6		7
INVERSION in the tenth.			
	7		6

INVERSION in the tenth. MODEL.

Ex. 70, shows a sixth (with its added third) inverted in the twelfth producing a ninth.

Ex. 70.

MODEL		or	
	6 4		9 7
INVERSION in the twelfth.			
	9		6

INVERSION in the twelfth. MODEL.

The crotchets in the above examples show the added thirds.

64. It will be gathered from what has been already said, that the addition of thirds to the subjects combined in double counterpoint may be effected in a variety of ways. The precepts given by different authors are exceedingly diverse and perplexing, although possibly applicable under various conditions. If to the three important rules for the addition of thirds already given (see par. 59, *a, b, c*) we add a fourth, viz., "*the general use of conjunct movement in the model*," we shall find ourselves free to make the addition in question in almost any position, since every discord will be approached and quitted by step of a second. The positions of the various subjects and their duplications will depend upon the particular voices or instruments employed, some positions being more effective than others. All possible superpositions of the parts will scarcely be required in the actual composition for which the model is intended, and therefore those inversions which are least effective, or which entail objectionable points, may be avoided. The author does not think it necessary to go

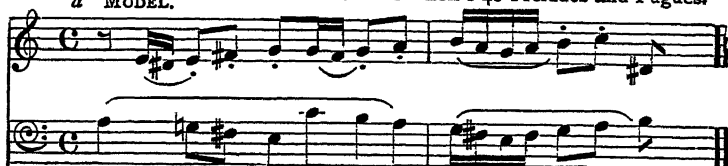
\* It is obvious that the addition of a third *above* the upper or *below* the lower part of any model containing a fifth also at once produces a seventh.

into this matter at greater length, since after all only incidental use is made of this method of adding parts. It is also somewhat opposed to the spirit of good counterpoint, which delights in contrast. Nevertheless, as will be seen from a few examples appended, occasions may offer for the effective use of the subjects (or portions of the subjects) in thirds, particularly when the thirds are added to parts inverting in the octave.

Ex. 71.

a MODEL.

No. 20 of BACH'S 48 Preludes and Fugues.



Inversion of the above in the fifteenth with thirds added below the (original) upper part and above the (original) lower part.



In the following example the lower part is the imitation of the upper by contrary movement. The upper part has added sixths below it (the inversion of thirds above) for the first two bars, then thirds below. The lower part has added thirds above:—

Ex. 72.

J. S. BACH.



Ex. 73, *a*, is a model for inversion in the octave; at *b* it is expanded in the fifteenth, and thirds added to the lower part

Ex. 73.

From an Anthem by Dr. GREENE.



Ex. 74.

MOZART. Variations in A.



## CHAPTER V.

### COUNTERPOINTS INVERTIBLE IN VARIOUS INTERVALS.

65. By the addition of thirds to a model for double counterpoint in the octave (see par. 60) such model becomes available for inversion, either in the octave or the tenth. It is possible also to construct models which will invert in the octave and twelfth, and even in the octave, tenth, and twelfth.

66. If a model is to invert in both octave (or fifteenth) and tenth, the rules in par. 59 (for the addition of thirds) will apply. We may, however, depart slightly from the strict rule against using similar motion. For instance, a third may be followed by a sixth, entailing a hidden fifth when the subjects are inverted in the tenth. (Ex. 75, *a*, *b*, \*\*.)

Ex. 75.

**MODEL,**

**INVERSION in the octave.**

**INVERSION in the tenth.**

The example consists of two systems of musical notation. The first system, labeled 'MODEL' and 'INVERSION in the octave', shows a model in treble clef (G major) and its inversion in the octave in bass clef. The model has notes G4, A4, B4, C5, D5, E5, F#5, G5. The inversion in the octave has notes G3, F#3, E3, D3, C3, B2, A2, G2. The second system, labeled 'INVERSION in the tenth', shows the model in treble clef and its inversion in the tenth in bass clef. The model has notes G4, A4, B4, C5, D5, E5, F#5, G5. The inversion in the tenth has notes G2, F#2, E2, D2, C2, B1, A1, G1. In the inversion in the tenth, there is a hidden fifth between the notes G2 and C2, indicated by an asterisk and the number 5.

67. But anything objectionable in this point can be easily mitigated by the accompanying parts, and one of the two subjects may be placed in an inner part, where hidden fifths are of little or no consequence. (Ex. 75, *c*.)

FREE PART.

INVERSION in the tenth.

68. See also the following example, which inverts in the fifteenth and tenth. The sixth at the beginning of bar 2 is practically approached by similar motion from a third, the E in the lower part in the previous bar being a passing note. (Ex. 76 *a*, \*\*.)

Ex. 76.

*a* MODEL. BACH.

*b* INVERSION in the fifteenth.

*c* INVERSION in the (double) tenth.

The effect of the hidden fifth at Ex. 76, *c*, \*\*, is much softened by the interposed rest at the beginning of the second bar. When also the inversion is accom-

panied by free parts every objection to the progression is removed. See the following example of the use of the above double counterpoint in Bach's "Art of Fugue":—

Ex. 77.

BACH.

The musical score for Ex. 77 consists of four staves. The first staff (Soprano) begins with a G4 quarter note, followed by a B4 quarter note, and then a series of eighth and sixteenth notes. The second staff (Alto) begins with a B3 dotted half note, followed by a D4 quarter note, and then a series of eighth and sixteenth notes. The third staff (Tenor) begins with a G3 dotted half note, followed by a B3 quarter note, and then a series of eighth and sixteenth notes. The fourth staff (Bass) begins with a G2 dotted half note, followed by a B2 quarter note, and then a series of eighth and sixteenth notes. The music features complex counterpoint with various intervals and accidentals.

Observe the accidental (not to be found in the model) before the first note in the tenor.

69. In a model for inversion in the octave (or fifteenth) and twelfth, consecutive thirds and tenths may be used. Here is a fine example from Mozart's "Requiem" (Ex. 78, a.)

Ex 78.

MOZART.

The musical score for Ex 78, Mozart, consists of five systems of double counterpoint in C major. Each system is written for two staves, Treble and Bass clef, in common time (C). The first system is marked with a lowercase 'a' above the first staff. The second system is marked with a lowercase 'b' above the first staff. The third system is marked with a lowercase 'c' above the first staff. The fourth system is marked with a lowercase 'd' above the first staff. The fifth system is marked with a lowercase 'e' above the first staff. The score shows various melodic and harmonic exercises, including intervals, chords, and sequences, demonstrating the principles of double counterpoint and canon.

The inversion in the twelfth, *in the original key*, is carried no further by Mozart than the point which concludes Ex. 78, *c*.



The whole passage is, however, inverted in the twelfth in the key of the relative major. (See *d.*)

*d*

7\*

The student should observe the sixth (\*) in the model, resulting in an unprepared (dominant) seventh when inverted in the twelfth (Ex. 78, *d*, \*). Notice also the accidentals introduced in the inversion given in Ex. 78, *c*.

70. The following is a good example of a model for inversion in the fifteenth and twelfth:—

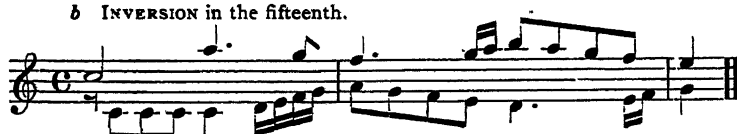
Ex. 79. ALBRECHTSBERGER.

INVERSION in the fifteenth.

INVERSION in the twelfth.

71. Models for inversion in the octave (or fifteenth), tenth, and twelfth, must consist exclusively of contrary or oblique motion. The effect of the inversions in the three intervals may not be equally good, but as we should probably only use those in the tenth and twelfth when accompanying parts are present, objectionable points may be softened, if not entirely hidden. Few subjects are capable of such manifold inversion without free use of accidentals. Subjects which move conjunctly will be the best for these various inversions. In any case both parts of the model should not move by skip at the same moment, even in opposite directions. Here are some examples of models which invert in the octave (or fifteenth), tenth, and twelfth. (Ex. 80, *a, b, c, d*, and Ex. 81, *a, b, c, d*.)

Ex. 80.

*a* MODEL.*b* INVERSION in the fifteenth.*c* INVERSION in the tenth.*d* INVERSION in the twelfth.

Ex. 81.

KOLLMANN.

INVERSION  
in the octave

MODEL.

*b*

*a*

INVERSION  
in the tenth.

*c*

INVERSION  
in the twelfth

*d*

## CHAPTER VI.

### TRIPLE AND QUADRUPLE COUNTERPOINTS.

72. TRIPLE and quadruple counterpoints in their most effective forms result from the combination of three or four distinct subjects, each standing to each in the relation of a double counterpoint in the octave, and therefore each available as an upper, inner, or lower part. The combined subjects forming the model may appear altogether, but the most effective plan is to introduce the various subjects singly from time to time in the course of the composition, fresh interest being imparted with every new subject, and the hearer being familiarised with each preparatory to their ultimate employment in combination and inversion.

73. To construct a model such as this, the rules already given for double counterpoint in the octave must be observed, especial care being taken to—

(a.) Contrast the subjects as much as possible, letting them enter one after another.

(b.) Generally we should avoid the *fifth from the root* of a triad or chord of the seventh, because when in turn it appears in the lowest part, the resulting  $\frac{9}{4}$  or  $\frac{4}{3}$  is likely to be embarrassing. If the fifth be used it must progress in a manner proper to the bass of a second inversion (*i.e.*, a  $\frac{9}{4}$  or  $\frac{4}{3}$ ), which it may ultimately become.

The above rule also applies to the third in a chord of the sixth, which is, of course, the fifth from the root.

(c.) The rule (page 3) against crossing the parts may be disregarded for the sake of a good vigorous subject.

74. Three subjects designed for inversion in the octave will allow six different combinations of the parts. Four subjects will give twenty-four different combinations. All may not be equally effective, but all will scarcely be required. The best method of testing such models is to place each subject in turn *in the bass*. This most readily discloses faults.

Some examples are appended.

Ex. 82, *a, b, c, d, e, f*, shows the subjects, and all the possible inversions, of Bach's fugue in C $\sharp$  minor, No. 4 of the 48. In the original the various inversions are not always in the positions and keys here given, but this form will, perhaps, make the matter clearer to the student.

Ex. 82.

No. 4 of BACH's 48 Preludes and Fugues.

The musical notation for Ex. 82 consists of six systems, each representing a subject (a-f) of Bach's Fugue No. 4 in C $\sharp$  minor. Each system is written on two staves, one in treble clef and one in bass clef, with a key signature of three sharps (F $\sharp$ , C $\sharp$ , G $\sharp$ ). The subjects are as follows:

- Subject a:** Treble clef, starting with a whole rest followed by a series of eighth and sixteenth notes.
- Subject b:** Bass clef, starting with a whole rest followed by a series of eighth and sixteenth notes.
- Subject c:** Bass clef, starting with a whole rest followed by a series of eighth and sixteenth notes.
- Subject d:** Bass clef, starting with a whole rest followed by a series of eighth and sixteenth notes.
- Subject e:** Bass clef, starting with a whole rest followed by a series of eighth and sixteenth notes.
- Subject f:** Bass clef, starting with a whole rest followed by a series of eighth and sixteenth notes.

Each subject is followed by "&c." indicating further variations.

It is not thought necessary to give all the possible inversions of the following examples; indeed, as was suggested in par. 74, *all* have not been used by the several composers in the compositions from which these extracts are taken. The student may with advantage work out those inversions not given.

Ex. 83. *a* HANDEL Chorus from Anthem, "The Lord is my light."

And speak prais - - - - - es.

And speak prais - - - - - es.

Un - to the Lord, un - to the Lord.

\* In the original there is a slight variation from the strict inversion at this point.

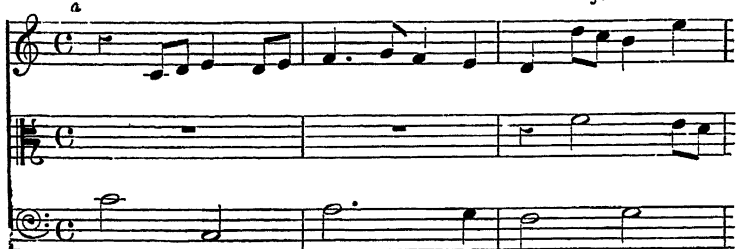
Ex. 84.

BACH. Organ Fugue in G minor.



Ex. 85.

J. F. BRIDGE.

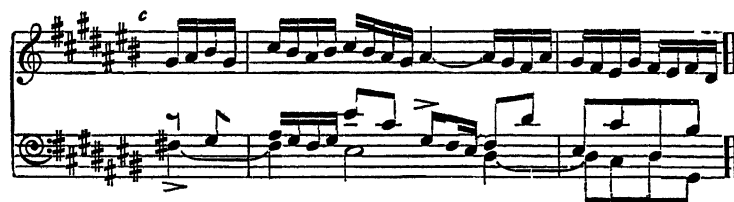






Ex. 86.

No. 3 of BACH's 48 Preludes and Fugues.



Ex. 87.

CHERUBINI.



Ex. 88. QUADRUPLÉ.

CHERUBINI.



## QUINTUPLE.

75. Mozart has given a good specimen of the above counterpoint in the Finale to the "Jupiter" Symphony, where five subjects are effectively combined, having been previously introduced singly. (See par. 72.)

Ex. 89.

MOZART.

Viol. 1. *tr.*

Viol. 2. *tr.*

Viola.

Cello.

Basso.

## CHAPTER VII.

## IMITATION.

76. THE interest imparted to music by imitation, and the frequent and happy use of it by all good composers, will not have escaped the notice of the student. The ancient contrapuntists devoted much study to this branch of their art, and have left many excellent examples, though some of them may be looked upon as specimens of intricate and clever workmanship rather than as satisfactory and interesting musical compositions. That all these properties *may* exist in one and the same composition will be apparent from the study of some of the canons appended.

Imitation is an essential of all Fugal Counterpoint and that most important part of a Fugue, the Stretto, affords an opportunity for the introduction of devices drawn from the subject and answer by the use of imitation more or less intricate. This is so fully treated of in the *Primer on Fugue*\* that it would be superfluous to give any great consideration to it, or examples of it, here. An explanation of the terms applied to the different varieties of imitation, with short examples of each, is all that will be necessary, particularly as specimens of most, if not all, of them will be found among the canons which follow.

77. The same melodic figure may be imitated, *i.e.*, repeated, in the unison, or in any other interval, above or below, by another part, or by any number of parts. When the steps of the melody are unchanged, the imitation is called *Strict*, or *Regular*. Imitation in the unison, or octave, is of this character:—

Ex. 90. J. F. B.



The musical score for Example 90 is written for a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat major). The melody is written on the top staff and the bass line on the bottom staff. The melody consists of a series of eighth and quarter notes, ending with a half note. The bass line consists of a series of eighth and quarter notes, ending with a half note.

78. Imitation in the fourth or fifth (above or below) is easily made strict, the scales differing but in one note.

\* See Primer on Fugue, by James Higgs.

## Ex. 91.

For imitation in the fourth or  
eleventh above.For imitation in the fifth or  
twelfth below.For imitation in the fifth or  
twelfth above.For imitation in the fourth or  
eleventh below.

Ex. 92 to 95 show strict imitation in the above intervals.

## Ex. 92. In the fifth above.

J. F. B.



## Ex. 93. In the fourth below.

J. F. B.



Ex. 94. In the fourth above

J. F. B.



Ex. 95. In the fifth below.

J. F. B.



79. When the quality of the intervals is changed in the answer, major sometimes becoming minor, and *vice versâ*, the imitation is said to be Free or Irregular. Imitation in the second (or ninth), third, sixth, and seventh is of this character. A few examples are appended, but it is not thought necessary to give specimens of imitation in all the intervals enumerated above. The student may complete the series.

Ex. 96. Free imitation in the second above.

J. F. B.



This might also imitate at the ninth above, by taking the upper part an octave higher.

Ex. 97. In the third above.

J. F. B.



Ex. 98. In the sixth above.

J. F. B.



Ex. 99. In the seventh above.

J. F. B.

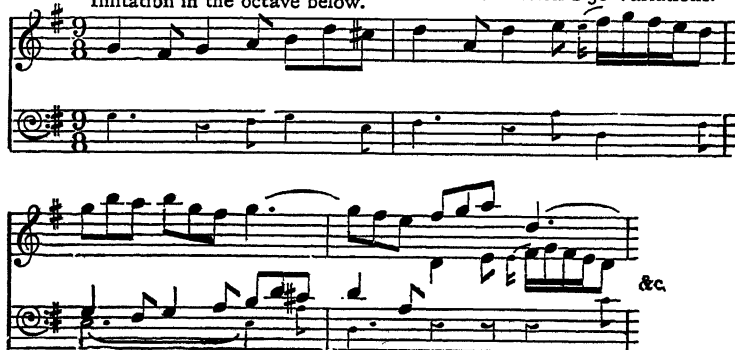


The following examples of imitation in various intervals between two parts, while a third has an independent accompaniment, cannot fail to interest the student. A good exercise is to try and continue these examples for another four bars.

Ex. 100.

Imitation in the octave below.

From BACH's 30 Variations.



## Ex. 101.

In the second above.



## Ex. 102.

In the third below.



## Ex. 103.

In the sixth above.



## Ex. 104.

In the seventh above.



## CHAPTER VIII.

### IMITATION (*continued*).

80. IMITATION does not merely include the reproduction of the antecedent or proposition—the term applied to the *whole part* sung by the leading voice\*—on the same or different notes of the scale, in notes of the same value, moving by similar degrees, and in the same direction; though this is the most simple, common, and useful kind of imitation, and is that, as a rule, implied when we speak of Imitation by similar motion.

Modification of one or more of the features characteristic of a melody enumerated above, viz., its rhythmical contents (*i.e.*, the time value of the notes), the steps by which it progresses (seconds, thirds, or larger intervals), and the direction it takes (whether up or down) will introduce various forms of imitation which will now be explained.

#### IMITATION BY CONTRARY MOVEMENT.

81. Every movement of the antecedent is here reversed. Where it ascends the imitative part (or consequent, as it is termed) descends, or *vice versâ*. There are two methods of effecting this imitation.

(1.) It may be free, beginning at any interval, and simply moving by similar degrees of the stave in contrary motion to the antecedent.

In Ex. 105, the imitation is by contrary motion at the octave below.

Ex. 105.

J. F. B.



\* See, however, par. 101 (Augmentation).



In Ex. 106, the imitation is by contrary motion at the fourth below.

Ex. 106.

From BACH's 30 Variations.



(2.) It may be strict—semitone answering to semitone, and tone to tone. In the following scales, *the semitones coincide*; and whichever note of either scale begins the antecedent the companion note in the other scale will begin the consequent.



Or an octave lower.

The following is an example of strict imitation according to the above scheme. The student will find this method of inverting a subject most valuable in Fugue. Frequently the subject and its inversion will go together with good effect.

Ex. 107.

J. F. B.



Ex. 108 is another example of imitation according to the above scheme. Being in A major it is of course founded upon the scales given above, transposed to that key, thus:—



Or an octave lower.

Cherubini remarks that "each time there is a change of key these given scales must be taken in the key in which the imitation is made, both for major and minor modes."

Ex. 108.

CLEMENTI. Gradus ad Parnassum.



82. Imitation by contrary motion in minor keys cannot generally be strict, but is best effected by the aid of the following scales :—

Ex. 109.



It will be seen that the semitones do not exactly coincide in the above scales. In the descending scale the first semitone is found between the third and fourth notes, in the ascending scale between the second and third. Whenever, therefore, the third note of either scale is used, the imitation ceases to be strict.

The following is an example of imitation founded upon the scale given above (Ex. 109, *b*), transposed to G minor, thus :—



Ex. 110.

From BACH's 30 Variations.



## IMITATION BY AUGMENTATION.

83. Here the consequent is in notes of augmented value. Minims for crotchets, semibreves for minims, &c., or sometimes minims for quavers, &c.

Ex. 111. J. F. B.

## IMITATION BY DIMINUTION.

84. Here the consequent is in notes of diminished value. Minims for semibreves, crotchets for minims, &c.

Ex. 112. LOBE.

85. Imitation by augmentation or diminution may be combined with contrary motion. See the following examples :—

## IMITATION BY AUGMENTATION AND CONTRARY MOTION.

Ex. 113 BACH. Art of Fugue.



IMITATION BY DIMINUTION AND CONTRARY MOTION.



IMITATION WITH REVERSED ACCENTS.

86. Here the consequent enters upon a different beat from that on which the antecedent began, *i.e.*, unaccented for accented, or *vice versâ*. This is said to be *per arsin et thesin*.\*



87. There is also retrograde imitation, in which the consequent takes the antecedent backwards, *i.e.*, from end to beginning, termed *per recte et retro*, or *cancrizans* (crab-like), and reverse retrograde—a combination of retrograde and contrary motion; but little practical use can be made of these forms.

\* Canons which answer by inversion (*i.e.*, the consequent ascending where the antecedent descends, or *vice versâ*) are also said to be *per arsin et thesin*. See Appendix )

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### PARTIAL IMITATION.

88. THESE various methods may be used to effect both partial (also called periodical) and canonical imitation. Partial imitation is when only a certain strain or period of a preceding melody is imitated. Canonical imitation is, strictly speaking, when the whole preceding melody is imitated throughout. Partial or periodic imitation is intermittent; canonical imitation is continuous.

89. Partial imitation is now used far more frequently than canonical, the introduction of short points of imitation often adding interest to a composition which might otherwise be insipid or dull. In vocal music much use is made of it in choruses, which, without being strictly fugal, are by this means made more contrapuntal in character. The various kinds of imitation already explained may be combined, one or more of the parts imitating by contrary motion even when the others have answered by similar motion; or some may enter by augmentation or diminution. If it is not possible for every part to imitate the complete phrase, yet all may often enter with the first few notes, and thus preserve a semblance of imitation. Frequently also, though the general form of the phrase is preserved, the intervals are much altered, thirds answering seconds, fifths answering sevenths, &c.; these variations from the exact repetition of the phrase of course rendering the introduction of so-called points of imitation more easy.

The student should practise the working out of various imitations in two parts, afterwards passing on to three and four parts. A good method of practising imitation is by working on a theme or canto fermo. Ex. 116, 117, 118, are quoted from Cherubini's Treatise on Counterpoint and Fugue. The student should endeavour to construct other imitations on these two subjects.

Ex. 116. CHERUBINI.

Imitation in the unison.

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in 2/4 time. The top staff begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The middle staff continues the melody with similar rhythmic patterns. The bottom staff provides a harmonic accompaniment with chords and single notes.

Ex. 117.

Free part.

CHERUBINI.

The second system of music consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in 2/4 time. The top staff begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The middle two staves continue the melody with similar rhythmic patterns. The bottom staff provides a harmonic accompaniment with chords and single notes.

The third system of music consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in 2/4 time. The top staff begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The middle two staves continue the melody with similar rhythmic patterns. The bottom staff provides a harmonic accompaniment with chords and single notes.

Imitation in the second above.

The first system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music features a melodic line in the top staff and a bass line in the bottom staff, with the middle two staves providing harmonic support.

The second system continues the musical piece with four staves. It features a variety of note values, including eighth and sixteenth notes, and rests. The melodic line in the top staff is more active, while the bass line in the bottom staff provides a steady accompaniment.

Ex. 118.

CHERUBINI.

The third system, labeled 'Ex. 118. CHERUBINI.', consists of four staves. The top staff is in treble clef with a key signature of one sharp. The second and third staves are in alto clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music features a melodic line in the top staff and a bass line in the bottom staff, with the middle two staves providing harmonic support. The text 'Imitation in the fifth below.' is written above the second staff, and 'Imitation in the seventh below.' is written above the third staff.





90. Chorales are very suitable as themes on which to construct imitations. The chorale may be placed in any part, and the imitations may be founded on some part of the subject, or on an original theme. The chorale may enter at the beginning of the movement, or after a bar or two. A break may be made between the phrases of the chorale, the imitation being thus at these points brought into greater prominence. The point to be imitated need not be of great length; indeed it will be found that a phrase of a short distinctive character will more readily lend itself to the kind of work proposed for the student. Ex. 119 is a specimen of this method of imitation, the point



appearing frequently both above and below the canto fermo, sometimes also by inversion,

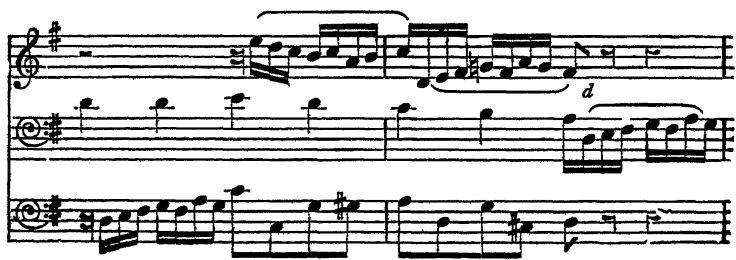


and even being introduced between the phrases of the canto fermo. See Rx. 119, *a, b, c, d.*

Ex. 119.

RINK.





The image displays three systems of musical notation, each consisting of three staves. The top staff of each system is in treble clef with a key signature of one sharp (F#), while the bottom two staves are in bass clef. The notation features various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The first system shows a complex melodic line in the soprano part being imitated by the other parts. The second system continues this pattern with different rhythmic and melodic variations. The third system concludes the excerpt with a final cadence. The overall structure demonstrates Bach's technique of creating a cohesive polyphonic texture through the imitation of a single chorale melody.

Ex. 120 is a good specimen of Bach's treatment of a chorale with imitations. Each phrase of the canto fermo (in the soprano) is taken as a "point" for imitation by the other parts, the method pursued being that referred to in the early part of par. 90'

**Ex 120.**

**Canto fermo.**

BACH.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first staff is the vocal melody in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a simple, folk-like style.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first staff is the vocal melody in treble clef, featuring a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The second staff is a guitar accompaniment in treble clef, showing a rhythmic pattern of eighth and sixteenth notes. The third staff is a guitar accompaniment in bass clef, providing a harmonic foundation with chords and moving lines. The fourth staff is a bass line in bass clef, following the vocal melody. The music is written in a standard musical notation style with various note values, rests, and bar lines.

A musical score for the song 'The Rose Tree'. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a melody in the vocal line and a piano accompaniment. The lyrics 'The Rose Tree' are written below the vocal line.





Ex. 121 is a portion of another chorale (too long for quotation in its entirety), accompanied by many interesting points of imitation.

Ex. 121.  
SOPRANO.

BACH.

Canto fermo.







The student should endeavour to construct imitations in the style of Ex. 119, 120, 121, on some suitable chorales. See also Ex. 122, on page 127.

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## CHAPTER X.

### CANONICAL IMITATION.

91. IN paragraph 88, it was said, "Canonical imitation is, strictly speaking, when the whole preceding melody is imitated throughout.\* Partial or periodic imitation is intermittent; canonical imitation is continuous." In a canon the imitation may enter at any point, may be in any interval, and in any number of parts. All the various methods of imitation before explained may be applied to canon, and the different parts of the *same* canon may be written in imitation of various kinds. If desired, only some of the parts may be in canon, the others being free, completing the harmony. There may also be more than one antecedent or subject and frequently two, three, and sometimes four are used, each being imitated by one or more parts in various intervals.

92. It is usual to describe canons by giving the number of the parts and subjects (or antecedents). Thus, canon 2 in 1 means a canon for two voices or instruments, in which one subject is used; 3 in 1 having three parts and one subject; 4 in 2 having four parts and two subjects (sometimes termed a double canon), the number of parts being shown by the *first* figure, the number of subjects by the *second*.

93. Of the origin of the term Canon, two explanations are given—one, deriving it from the Greek word *κανών*, which signifies *rule*, the leading phrase, as it were, *ruling* what shall be performed by those which follow; the other, from the *Canonæ*, as they are termed, signs which were used in canons not written in score, indicating where the various following parts entered. (See par. 117). If we consider, however, the form in which this class of composition was at one time exhibited, a better explanation of the origin of the term Canon seems possible. What we now call a canon was termed *Fuga Ligata* (*a fettered fugue*). The various parts were seldom written in full, only one being given, and all explanations as to the number of parts and the places of entry, &c., were to be found, *not* usually in the music (although sometimes given there also); but in a preceding sentence called "the canon" (*i.e.*, rule by which the composition was to be unravelled).

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\* It is obvious that the *whole* antecedent cannot well be imitated in canons by augmentation, and even in finite canons generally.

94. The following remarks and examples are quoted from an old work,\* in which Fuga Ligata is explained:—"Sometimes they write only the Principal, and prefix a Title, declaring both the distance of the Reply and the time when it comes in (adding afterwards in his due place the mark of his close) *which Title the Musicians call Canon*, as in this example of Calvisius."

Ex. 122, a. "The Canon is:—Fuga in Epidiapason, seu octava superiore, post duo Tempora (Brevia non-semibrevia)."

Ex. 122.

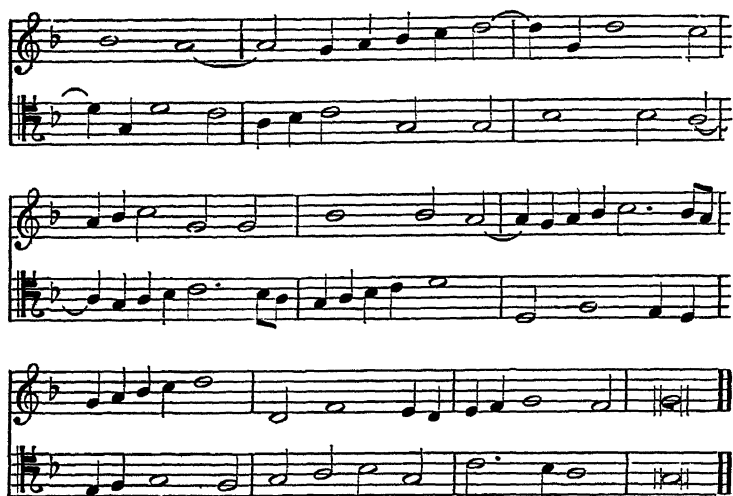


Ex. 122, b (explanation): The Canon is:—A Fugue in Epidiapason, or higher octave, after two times, or bars (breves, not semibreves).

Ex. 122.



\* "The Principals of Music," by Charles Butler, Magd., Master of Arts. London, 1636.



Ex. 123, *a*. "The Canon is:—Fuga 5 vocum, in Tertia superiore, post Tempus."

Ex. 123.



Ex. 123, *b* (explanation): The Canon is:—A Fugue of five voices, in the higher third, after a time, or bar.

Ex. 123.





95. From these remarks and examples it is clear that the term "Canon" is derived from the fact that a canon or rule of performance always preceded a "Fuga Ligata." The latter term has fallen out of use, and the word Canon been substituted.

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## CHAPTER XI.

### FINITE CANON.

96. CANONS are divided into Finite and Infinite or perpetual.\*

97. A Finite canon generally concludes with a coda, the canonical imitation being discontinued (see Ex. 124), or the parts may conclude one by one in the order in which they began (see Ex. 125).

Ex 124

MOZART. Quintet for Wind Instruments.



CODA.



\* By some authors called "circular," but this term seems more suited to the canons which induce modulation and make the circuit of the keys. (See Ex. 136.)

Ex. 125.

BEETHOVEN.



Both the above examples have accompanying parts which, however, it is not thought necessary to give here. Other examples will be found in the Appendix.

98. An Infinite or perpetual canon does not come to an immediate and regular conclusion, but on the termination of the antecedent a repetition is made by this part to the beginning, or to a sign (X) the other following parts completing their points of imitation, and in turn repeating. The terminating chord is indicated by a pause, or the word "fine." See the following well-known canon 3 in 1:—

Ex. 126.

BYRDE.

Non no - bis, Do - mi - ne, non no -

Non no - bis, Do - mi - ne, non

Non no - bis,

The musical score consists of three systems, each with three staves (Soprano, Alto, and Bass). The lyrics are in Latin and are written below the staves. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line and a repeat sign.

System 1:

- bis sed no-mi-ni tu - - o da  
no - - bis sed no-mi-ni tu -  
Do - mi - ne, non no - - bis sed

System 2:

glo - ri - am, sed no-mi-ni tu - .  
- o da glo - ri - am, sed no mi-ni  
no-mi-ni tu . o da glo - ri . am,

System 3:

- o da glo - ri - am. Non no-bis, Do - mi -  
tu . o da glo - ri - am. Non no-bis,  
sed no-mi-ni tu . o da glo - ri - am.

The following is a good example. There is no indication of the terminating chord in the original, but it might occur at bars four and five,\* as here given :—

\*“The pause will sometimes be found over notes which are not placed under each other. When that happens those notes which first have the pause are severally to be held on till the others come in.”—HORSLEY.



## Ex. 127.

SIMON IVES (died 1862).

Lift up . . your hearts . . and re-joyce,

Lift up . . your hearts . . and re-joyce, Praise the

Lift up your hearts, and re-joyce, Praise

Praise the Lord with cheer - ful voice, Christ our

Lord with cheer - ful voice, Christ our Cap - tain and our

. . the Lord with cheer - ful voice, Christ our Cap - tain

Captain and our head, He is ris - en from the dead, Lift up . .

head, He is ris - en from the dead, Lift up . . your hearts

and our head, He is ris - en from the dead, Lift up your

99. Sometimes when there is no convenient resting place a coda is added to an infinite canon, as in Ex. 128:—

Ex. 128. F. E. GLADSTONE, Mus. Doc.

The musical score for Example 128 is written for two staves in 2/4 time, key of D major. It consists of three systems. The first system begins with a treble staff containing a whole rest followed by a half note D, and a bass staff containing a half note G. Both staves then enter a canon. A repeat sign is placed after the first measure of the canon. The second system continues the canon. The third system is labeled 'CODA.' and shows the final resolution of the canon, ending with a double bar line.

For other examples of infinite canons see Appendix.

100. A finite canon by augmentation cannot, of necessity, be of any great length, as the consequent being in notes of at least double the length of those in the antecedent, is soon left so far behind as to be devoid of imitative effect. The consequent often starts at the same time as the antecedent or after a very short rest. It is obvious that the latter part of the consequent must of necessity be free, *i.e.*, not intended for imitation.

Ex. 129 is part of an organ movement too long to quote in its entirety, but which the student will do well to examine. The canon (by augmentation) is between the first and third parts.

Ex. 129. J. S. BACH (Vol. V. of Organ Works.)

101. An infinite canon by augmentation is more difficult to construct, and an important point in its working must be noticed. As with finite (see par. 100), so here, the consequent often starts at the same moment as the antecedent,\* or after a very short rest, and the end of the antecedent is reached, when the consequent (having notes of double the length) has done but one half. From this point there are two methods of continuing the part which has the antecedent:—

(1) It may be repeated in its entirety. To effect this it will be necessary that from the first every note of the antecedent shall be

---

\* The whole antecedent may of course be taken first, with advantage, as then the imitation would be more perceptible to the ear. The first two bars of Ex. 130 might thus be heard alone.

designed to combine with the consequent at two different points (see Ex. 130).

Ex. 130.

LOBE.



(2) The antecedent instead of repeating itself may be continued by a free part. Many examples of this more easy method of imitation by augmentation may be met with, but it is evident that the essentially canonic character of the composition is somewhat interfered with by the interruption of the imitation when the free part enters (see Ex. 131, bar 6, last note of upper part).

Ex. 131.\*

COOKE.

A - - - - men, A - -

A - - - - men, A - -

A - - - - men, A - -

\* For other examples see Appendix, and also Bach's "Musikalische Opfer," No. 7.

First system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The melody in the top staff is a continuous sequence of eighth notes. The lyrics are distributed across the staves: the top staff has "men, A", the middle staff has "men, A men, A men,", and the bottom staff has "men, A men, A".

Second system of the musical score. It consists of three staves. The top staff continues the eighth-note melody. The lyrics are: "men, A-men, A-men, A" on the top staff, "A men," on the middle staff, and "men," on the bottom staff.

Third system of the musical score. It consists of three staves. The top staff continues the eighth-note melody. The lyrics are: "men, A men," on the top staff, "A men." on the middle staff, and "A men." on the bottom staff. The system concludes with a double bar line.

102. A canon by diminution cannot be of any great length, as the consequent soon overtakes the antecedent (being in notes of

only one-half the length), and thus ceases to imitate. The following quotation from Emanuel Bach will show this; the canon is at first in notes of equal length, and then by diminution:—

Ex. 132.

EMANUEL BACH



Diminution.



133. For a retrograde canon (*Recte et Retro*) a reversed clef and time signature were added, sometimes at the end of the movement, sometimes at the beginning; while one part was read from left to right, the other was read from right to left. Ex. 133 is a canon of this kind:—

Ex. 133. CANON 2 IN 1.

J. S. BACH. *Musikalische Opfer*.

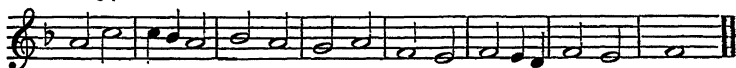
104. The construction of this canon *appears* extremely simple. Write a counterpoint to the whole of the antecedent, then instead of letting it stand *below* in its proper place, add it reversed (*i.e.* last note first) to the end of the antecedent and the composition is complete. But (and here comes the difficulty) the student will find on trial that passing-notes and discords, effective and innocent enough when standing *below* as a counterpoint, and sung from left to right, will all be displaced and fall on the wrong part of the bar when sung from right to left in a retrograde canon.

Simpson, in his "Compendium" (London, 1732) on this point, gives a caution against *dotted* notes, saying, "In the Retro they (*i.e.* the dots) will stand on the wrong side of the notes." "Also," he goes on to say, "you must be wary how you use discords therein, lest in the Revert, or Retro, they hit upon the beginning instead of the latter part of the note."

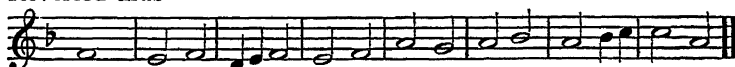
105. The following simple example and remarks (also from Simpson's "Compendium") will perhaps make the above explanation plainer:—

EX. 134.

CANON, RECTE AND RETRO.



Reverted thus—



"Either of these *alone* is a canon of two parts—one part singing forward, the other beginning at the wrong end and singing the notes backward—the composition whereof is no more than this which follows":—

EX. 135.



"Only the end of one part is joined to the end of the other in a retrograde form."

106. A circular canon (*per tonos*) is usually one that modulates to the key of the note above, the antecedent recommencing every time a note higher, and, by making the circuit of the keys, returning to the original key in which it started. The conclusion

of the antecedent must lead naturally to the repetition in the new key, this being the chief difficulty. Sometimes the repetition is made in some other interval than the note above.

Ex. 136 is a circular canon, each repetition beginning a note higher.

Ex. 136.

AGOSTINI (1553-1629).

one tone higher.

one tone higher.

one tone higher.

&c., one tone higher  
*ad infinitum.*

\* one tone higher.

107. No. 8 of Bach's "Musikalische Opfer," is an example beginning in C minor and rising through D minor.

If the repetition occurs at the distance of a whole tone, as in the canon by Bach mentioned above, it is evident that the seventh



time it appears (*i.e.*, at its sixth repetition) it will have reached the octave of the original model. A circular canon passing through *all* the keys can only result when the repetition takes place at a fourth or fifth higher or lower, or when it proceeds by semitones.

108. Ex. 142 is a circular canon of this kind, each repetition beginning a fourth lower. Sometimes it is necessary to transpose one or more of the parts an octave higher or lower (see Ex. 142, *l*).

109. An enigmatical canon is, as its name implies, one, the subject of which gives no clue to the kind of imitation, or the number of parts in which it will work. Old authors were very fond of setting this "riddle" canon, and for its solution "it is frequently necessary to have recourse to inversion, to contrary motion, to retrograde and inverted retrograde motion, and to transposition of the clefs; lastly, it is necessary again to try semibreve, minim, crotchet, quaver, and other tests, augmentation and diminution, etc., and all the means that we have previously indicated as proper for varying a subject."\* Sometimes a motto preceded the canon containing a hint as to the proper resolution, or the solution was indicated by a cross, a hand, or other device, with an enigmatical Latin inscription. The day of such things is now past, and the student is not advised to give much time to the elaboration of such useless problems. Bach has, however, left some interesting specimens of the enigmatical canon in his "Musikalisches Opfer," from which Ex. 133 is taken, the working out of which cannot fail to interest and improve the student.

\* Albrechtsberger.

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## CHAPTER XII.

### POLYMORPHOUS CANON.

**110.** A POLYMORPHOUS canon has an antecedent capable of many forms, all of which will work in canon. As will be seen from Ex. 139, the imitation is sometimes made on a point derived from the middle of the antecedent, or by some re-arrangement of the position of the various phrases of which it is composed. Passing notes which were not in the original are sometimes inserted when it appears in an altered form. All the various antecedents however, should be founded upon the original as regards harmonic structure. Stölzel has left a celebrated specimen of the polymorphous canon, which is worth quoting.

Ex. 137.

A CLOSE CANON (see par. 117).



The sign § shows the entrance of the various parts. The figures indicate the distances below the first note of the antecedent (see par. 119) at which each part enters.

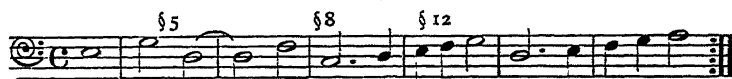
**111.** The following is Ex. 137 resolved, *i.e.*, written out at length:—

CANON 4 IN 1.



Ex. 138. Antecedent by contrary motion.

CANON 4 IN 1.



The above resolved—



112. In Ex. 139 the antecedent is formed by beginning at bar four of Ex. 138 and introducing passing notes (\* \* \*).

Ex. 139, a.

CANON 4 IN 1.



The above resolved—



Ex. 139, *b* The same by contrary motion.



The above resolved—



113. The above are the chief canons to be obtained from this polymorphous subject. But there are many other possible changes; for instance, (1) the accents may be changed, the above four antecedents beginning at the second part of the bar, instead of the first (Ex. 140, *a, b, c, d*):—

Ex. 140.



(2) The antecedent may begin on any of the (essential) notes of the original instead of the first (Ex. 141, *a, b, c*):—

Ex. 141.



114. It can also appear as a four part circular canon in two ways (Ex. 142, 143). In Ex. 142 the key changes at each return of the antecedent, the latter beginning every time a fourth lower (*a*) or a fifth higher (*b*). The parts are transposed an octave in the latter case (see par. 108).

Ex. 142.

Four systems of musical notation, each consisting of two staves (treble and bass clef). The first system is the antecedent. The second system is labeled *(a)* and shows the canon in a key a fourth lower. The third system is labeled *(b)* and shows the canon in a key a fifth higher. The fourth system is labeled *(b)* and shows the canon in a key a fifth higher, with an *&c.* marking at the end.

The notation is as follows:

- System 1 (Antecedent): Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time.
- System 2 (*a*): Treble clef, F major, 4/4 time. Bass clef, F major, 4/4 time.
- System 3 (*b*): Treble clef, D major, 4/4 time. Bass clef, D major, 4/4 time.
- System 4 (*b*): Treble clef, D major, 4/4 time. Bass clef, D major, 4/4 time. Ends with *&c.*

115. In Ex. 143 the antecedent begins every time a note higher, still remaining in the original key. A sequential canon seems an appropriate term for this species, differing as it does from an ordinary circular canon, which continually modulates.

Ex. 143.

The musical score for Example 143 is a sequential canon in C major. It consists of four systems, each with a treble and bass staff. The melody in the treble staff moves up by one note in each system, while the bass staff provides a harmonic accompaniment. The piece ends with '&c.' indicating it continues.

116. The student must not conclude that such work as the above is comparatively useless. On the contrary he will find a little practice in this method of developing many subjects from one a great assistance towards putting out good strettos in fugue writing.

## CHAPTER XIII.

### CLOSE CANONS.

117. FORMERLY there were many methods of writing canons, or rather of exhibiting them *when* written. When a canon was given complete in open score, the term "open canon" was applied. It was, however, very usual to write only the principal part, stating the number of parts for which it was composed, and indicating the various entries by the sign § (see par. 117). This was called a "close canon."

This term must not be taken to indicate a canon in which the consequent follows very *closely* upon the antecedent, though this is the sense in which the term is used in Fugue (see Primer, p. 9).

118. Sometimes also all the clefs belonging to the parts composing the canon were prefixed thus:—



119. In unravelling canons so written, the student must remember that the system on which the clefs are prefixed varies very much. According to Albrechtsberger:—

"When it is desired that the answer to a canon shall not be made in the unison, but in the fifth, or octave above or below,\* it is usual to place before the time signature all the clefs *in retrograde order*.†" It is also usual to indicate the place of entry by the sign §. Sometimes figures are used to denote the interval in which the canon is made, and these are placed above or below those notes on which the succeeding parts enter."

---

\* And also in other intervals. (See Ex. 123.)

† The clef for the part which entered *last* was written *first*, at the beginning of the staff, the last but one next, and so on, the leading part having its clef immediately before the first note, and being in no way affected by those which preceded it. (See Ex. 123.)

## EX. 144.

## CANON 4 IN 1.

"Canons in which the entries are indicated by figures may be written in one clef. The figures placed above the staff indicate the intervals above, and those beneath the staff the intervals below. The same observation applies to the sign §.

"The intervals indicated by the figures are always reckoned from the first note of the first part (antecedent), and not from that note above or below which the figure is placed.\* Thus, in Ex. 144, *a*, the tenor takes G at the figure 5 a fifth above the first bass note, and the alto enters with C in the octave above at the figure 8, the treble entering with G at the figure 12. In Ex. 144, *b*, the alto enters with A a fifth below, at the figure 5; the tenor with E in the octave below at the figure 8; and the bass with A a twelfth below, at the figure 12."

120. Another method was to give, in addition to the clefs, the requisite rests which every part had to observe before entering. This plan would enable the canon (or rule), and also the mark § showing the places of entry, to be dispensed with. For a specimen of this method see Ex. 123.

121. Placing the clefs from right to left, *i.e.* in retrograde order, seems undoubtedly the oldest system†, but later writers depart

\* Even this has been departed from.

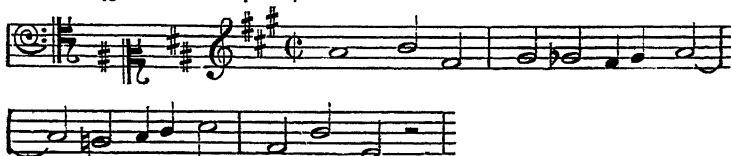
† Morley in his "Plaine and Easie Introduction to Practicall Musicke" (London, 1597), says:—"But the French men and Italians, have used a waie that though there were foure or five partes in one, yet might it be perceived and sung at the first, and the manner thereof is this. Of how manie parts the canon is, so manie cliefes do they set at the beginning of the verse, still causing that which standeth nearest unto the musick, serve for the leading part, the next towards the left hand, for the next following parte, and so consequentlie to the last. But if betweene anie two cliefes you find rests, those belong to that part, which the cliefe standing next unto them on the left side signifieth.



from this. Kollman, in his "Essay on Practical Composition" (London, 1799), arranged the clefs from left to right, in the order in which each voice entered, thus :—

Ex. 145.

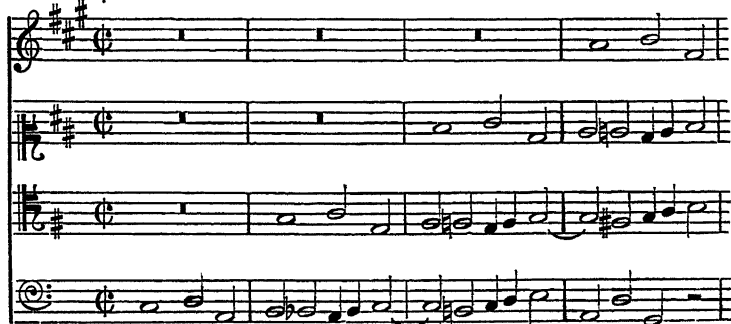
4 IN 1, PER TONOS BY FIFTHS.



The clefs here given precede a circular canon.

122. The following shows the entry of all the voices in the canon given above (Ex. 145). It will be seen that the parts enter in the order of the clefs, from left to right.

Ex. 146.

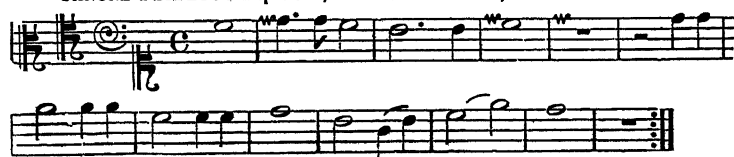


123. Lobe, in his "Lehrbuch der Musikalischen Komposition" (Leipzig, 1860), and even Albrechtsberger, whose rule we have quoted (see par. 119), follow the old system of placing the clef of the part which begins immediately before the first note, but the other clefs are placed from left to right, and not in retrograde order.

Ex. 147 is a canon by Albrechtsberger, sent by him to Haydn, in which the clefs stand as mentioned above.

Ex. 147.

CANONE PERPETUO A 4 VOCI, IN HYPODIAPENTE, ED HYPODIAPASON.



124. The following shows the entry of all the voices in the above canon:—

Ex. 148.



125. All the canons hitherto given have been on a single subject. In par. 92 it was said there might be more than one antecedent, and in the Appendix will be found an example of a canon 4 in 2, this being one of the most useful forms of canonic writing. As usually practised the antecedents are both answered in the octave, and therefore present no special difficulty.

126. A round is a species of canon, in the unison or octave.\* "Hey ho! to the greenwood let us go," by Byrde, and "Perfida Clori," by Cherubini, afford beautiful specimens of the ancient and modern schools. These compositions differ materially in their construction; for, in Byrde's canon, the reply follows the leading subject at a very short distance, while in Cherubini's it is not made till after the first perfect cadence. Notwithstanding this, both pieces are canons; for in both the leading subject is strictly repeated by all the succeeding parts, and both may be exhibited in a single staff, from which the several parts may be sung in harmony by following the canon or rule given by the composer. It may not be useless to add that in England a distinction is made between these compositions; for the term canon is applied only to those pieces where the reply is made soon after the subject commences, while those are called rounds in which the reply is not heard till after the first perfect cadence—such are "Hark! the bonny Christchurch bells," "Wind, gentle evergreen," &c.

\* From Preface to Horsley's "Canons." London, 1817

## CHAPTER XIV.

### HINTS TO THE STUDENT.

**127.** To compose a canon we proceed thus:—

- (1) Write the antecedent up to the point of the entry of the consequent.
- (2) Transfer this in the proper interval to the part which has the consequent.
- (3) Continue the antecedent as a counterpoint to the consequent.
- (4) Add this new progression to the consequent, and so on to the end of the movement.

**128.** If the canon be at the octave or unison there will be little difficulty, but if the answer is to be strictly at the fourth or fifth, an accidental will be necessary to make the semitones fall in the right places. The scales already given (on page 54, will show what accidentals are necessary. If we wish to escape modulation, we must avoid that particular note in the antecedent, which requires the accidental in the consequent. .

**129.** One of the most frequent modulations is to the dominant. This employed in a canon and answered at the fifth above would lead us to the key of the second dominant, the return from which would prove embarrassing. If however instead of the harmony of the second dominant we use the *minor* chord on the supertonic of the original key, we preserve the key relationship and materially help the return (see Ex. 128, bar 4).

No difficulty will arise in a canon answered in the fifth above (or fourth below), if the antecedent modulates towards the subdominant, as the modulation in the consequent leads us back to the original key (see Ex. 126); neither will any difficulty arise if the antecedent does modulate to the dominant if the consequent be at the fourth above or fifth below (see Ex. 127, bar 6).

**130.** To be really effective a canon must be perceptible to the ear, and not merely to the eye. In a canon 2 in 1 this is not difficult to ensure, and the student may easily find many excellent examples to which he may refer.

131. The following hints may be of assistance to the student in his efforts to attain desirable clearness in canonic writing :—

- (1) Let the consequent follow the antecedent at a *moderate* distance and before its effect on the ear is weakened. Too long a lead renders the construction comparatively easy, but detracts from its value as a canon. On the other hand the closer the canon the easier is it to make it infinite, and *vice versâ*. If the canon be in more than two parts it is generally necessary to let the consequents enter at unequal distances.
- (2) The continuation of the antecedent above or below the consequent should, if possible, differ from it rhythmically, for the sake of contrast.
- (3) Occasional rests, letting the consequent be heard between the phrases of the antecedent, will be an easy and ready means of making the canonic character of a movement apparent.
- (4) In a canon formed on two or more subjects, endeavour by all means to contrast these subjects. This is too often overlooked.

132. Double counterpoint, imitation, and canon, are of universal value and importance to the musician, not only in fugal writing—of which they are the very essence—but in every kind of musical composition.

The Appendix includes examples taken from orchestral and pianoforte works, and the student will be well rewarded who searches for and discovers other examples which abound in the instrumental and vocal works of the great masters. Writing these artificial combinations will, with diligence and well-directed practice, become easy, and the young composer who regards them as a means to an end and not the end itself, will realise how vastly these studies have expanded his powers.

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## APPENDIX.

### EXAMPLES OF DOUBLE COUNTERPOINT.

No. 1.

*Meno mosso.*

*Langsamer.*

R. SCHUMANN. Kreisleriana.



\* Preceding Bass inverted in the fifteenth.

## No. 2.

Corni in D.

SPOHR. Overture to "Last Judgment."

Violino 1.

*pp*

Violino 2.

*pp*

Viola.

*pp*

Cello.

*pp*

Inversion of 1st

Detailed description: This block contains the first system of the musical score. It features five staves. The top staff is for Corni in D, showing a whole rest. The second staff is Violino 1, with a treble clef, key signature of two sharps (F# and C#), and a melody starting on a half note G4. The third staff is Violino 2, with a treble clef and a melody starting on a half note G4. The fourth staff is Viola, with an alto clef and a melody starting on a half note G3. The fifth staff is Cello, with a bass clef and a melody starting on a half note G2. Dynamics include *pp* (pianissimo) for Violino 1, Violino 2, Viola, and Cello. The label 'Inversion of 1st' is placed above the Cello staff.

IMO.

*pp*

Inversion of Cello part.

Violin part.

Detailed description: This block contains the second system of the musical score. It features five staves. The top staff is for Corni in D, with a treble clef and a melody starting on a half note G4. The second staff is Violino 1, with a treble clef and a melody starting on a half note G4. The third staff is Violino 2, with a treble clef and a melody starting on a half note G4. The fourth staff is Viola, with an alto clef and a melody starting on a half note G3. The fifth staff is Cello, with a bass clef and a melody starting on a half note G2. Dynamics include *pp* (pianissimo) for Corni in D, Violino 1, Violino 2, Viola, and Cello. The label 'IMO.' is placed above the Corni in D staff. The label 'Inversion of Cello part.' is placed above the Viola staff. The label 'Violin part.' is placed above the Cello staff.

## No. 3.

MOZART. Overture to "Die Zauberflöte."

Violino 1.

Cello.

*sf*

Detailed description: This block contains the first system of the musical score. It features two staves. The top staff is Violino 1, with a treble clef, key signature of two flats (Bb and Eb), and a melody starting on a half note G4. The bottom staff is Cello, with a bass clef and a melody starting on a half note G2. Dynamics include *sf* (sforzando) for Cello.



## No. 4.

## BERTHOVEN. Pianoforte Sonata, Op. 28.



No. 5. *Violino 1.*

HAYDN. From Symphony in D.

Violino 2. *pp*

Viola.

First system of the musical score, measures 1-3. The Violino 1 part (top staff) begins with a *pp* dynamic. The Violino 2 part (middle staff) also begins with a *pp* dynamic. The Viola part (bottom staff) is silent in these measures.

Inversion. *pp*

Second system of the musical score, measures 4-6. The Viola part (bottom staff) begins with an *Inversion.* marking and a *pp* dynamic.

Third system of the musical score, measures 7-9. The Viola part (bottom staff) continues its melodic line.

Cello.

Fourth system of the musical score, measures 10-12. The Cello part (bottom staff) begins with a *Cello.* marking.



## No. 6.—EXAMPLE OF QUADRUPLE COUNTERPOINT.

J. S. BACH.

The above may be looked upon as a Round, and when all four voices are taking part in it, quadruple counterpoint results.

## No. 7.—IMITATION AT THE SEVENTH BELOW, AND BY INVERSION AT THE SECOND ABOVE.

MOZART. From Symphony in D.

The musical score is arranged in four systems, each containing four staves. The staves are labeled as follows:

- Violino 1.** (First staff in each system)
- Violino 2.** (Second staff in each system)
- Viola.** (Third staff in each system)
- Cello e Basso.** (Fourth staff in each system)

The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and trills (marked 'tr'). The first system shows the initial entry of the instruments. The second system continues the melodic development. The third system features trills in the Violino 1 and Violino 2 parts. The fourth system concludes the passage with sustained notes in the lower strings.



## No. 8.—CANON 4 IN 1.

FRANCESCO TURINI.

Chris - te e . . .

- le - i - son, e - lei - son .. e - - - le - i - son,

e - le - i - son, e - le - i - son, e - - - le - i - son.

The above canon (from Burney's "History,") shows a little variation in the method of exhibiting a close canon. The clefs here are placed as explained in par. 123, but the notes on which the various consequents enter are indicated by a direct (w) instead of figures (see par. 119). Burney says:—"The tenor leads off the subject and is answered at the second bar by the soprano in the octave. At the third bar the bass begins a fifth below the tenor, and is answered at the fourth bar by the counter-tenor an octave above the bass."

## No. 9.—CANON 4 IN 1.

J. S. BACH.

The image displays a musical score for "Canon 4 in 1" by J.S. Bach. The score is written for four staves, each with a different clef: the first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The time signature is common time (C). The first system includes repeat signs (double dots) at the end of each staff, with a small 'X' above the repeat sign on the first three staves. The subsequent systems show the continuous notation for each part, with the first staff continuing from the first system and the other three staves continuing from the second system. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.



The following canon and letter were sent by Mendelssohn to Sir G. Smart, in fulfilment of a jocular promise to write a Viola duet for their mutual performance :—

“The idea of ‘the Tenor Duett’ presented itself to my conscience, and I felt myself guilty. I would have written it down and sent it to you immediately, but as I do not exactly know in what style you would like it, I think it better to send you first a specimen here, in order to ask you whether I shall continue it in the same way.”

## No. 10—CANON 2 IN 1.

Viola 1. (Sir G. SMART.)

MENDELSSOHN.

*mf* *X* *mf* *p* *cres.* *cres.* *f* *cres.*



"You see in this manner it goes to eternity, and perhaps you would like to have the duett somewhat shorter."

*This Letter was received by Sir George Smart, July 11, 1831.*

NO. 11 —CANON, PER ARSIN ET THESIN AND AUGMENTATION.

J. S. SMITH.

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,  
 Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,  
 For . . . the Lord God  
 lu - lu - jah, Al - le - lu - jah, Al - le - lu - jah,  
 Om - ni - le - lu - jah.  
 Al - le - lu - jah, Al - le - lu - jah.  
 po - tent reign - eth.

## No. 12—CANON 4 IN 1 BY INVERSION.\*

H. PURCELL. From Service in B $\flat$ .

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - .

Glo - ry be to the Fa - ther, and to . . the

Glo - ry be to the Fa - ther, and to . .

to . . the Son, and to . . the Ho - ly Ghost, and

- ther, and to . . the Son, and to the Ho - ly

Son, and to . . . the Ho - ly Ghost, and to the

the Son, and to the Ho - ly Ghost, and to

to the Ho - - - ly Ghost; As it

Ghost, and to the Ho - - - ly Ghost;

Ho - - - ly Ghost; As it was in the be -

the Ho - - - ly Ghost; As it was in

\* This may be looked upon also as a specimen of 4 in 2, as there are two antecedents, although that in the Bass is derived from the Tenor by inversion.



was in the be-gin-ning, is now, and ev-er shall

As it was in the be-gin-ning, is now, and ev-er

- gin-ning, is now, and ev-er shall be, world

the be-gin-ning, is now, and ev-er shall be,

be, world with-out end, . . . A - - - men,

shall be, world without end, A - - -

with-out end, . . . A - - - men, world with -

world without end, A - - - men, world

world with-out end, A - - - men, A - - - men.

- men, world with-out end, A - - - men, A - - - men.

- out end, A - - - men, . . . A - - - men.

with-out end, A - - - men, A - - - men.

## No. 13.—CANON BY AUGMENTATION AND IN CONTRARY MOTION.

KIRNBERGER.



## No. 14.—CANON BY DIMINUTION AND CONTRARY MOTION.



## No. 15.—CANON 4 IN 2.\*

J. F. BRIDGE. From "Mount Moriah," an Oratorio.

*Andante con moto.* ♩ = 80.

SOPRANO. He is brought as a lamb to the

ALTO. He is brought as a

TENOR. He is

BASS.

slaugh-ter, is brought as a lamb to the slaugh-ter, brought

lamb, a lamb, is brought as a lamb, . . a

brought as a lamb to the slaugh-ter, is brought as a

He is brought as a lamb, a lamb, is

. . as a lamb, . . a lamb to the slaugh-ter, a

lamb to the slaugh-ter, a lamb to the slaugh-ter, a

lamb to the slaugh-ter, brought as a lamb, . . a

brought as a lamb, . . a lamb to the slaugh-ter, a

lamb to the slaugh-ter, and as a

lamb to the slaugh-ter, and as a

lamb to the slaugh-ter, a lamb to the slaugh-ter,

lamb to the slaugh-ter, a lamb to the slaugh-ter,

\* This Canon has an independent orchestral accompaniment.

sheep be-fore her shear-ers is dumb, a  
 sheep be-fore her shear-ers is dumb, . . is . . dumb, be -  
 and as a sheep be-fore her shear-ers is  
 and as a sheep be-fore her shear-ers is

sheep be-fore her shear-ers is dumb, is dumb,  
 - fore her shear-ers is dumb, is dumb, so ..  
 dumb, a sheep be-fore her shear-ers is  
 dumb, . . is dumb, be - fore her shear-ers is

so He o - pen-eth, o - pen-eth  
 . . . so He o - pen-eth not His mouth, His  
 dumb, is dumb, so he  
 dumb, is dumb, so, . . . so He o - pen-eth

not . . His mouth, *cres.* He o - pen-eth  
 mouth, *cres.* He o - pen-eth not . . His mouth, *cres.*  
 o - pen-eth, o - pen-eth not . . His mouth, *cres.*  
 not His mouth, . . His mouth, He o - pen-eth

not His mouth, as a lamb He is brought, is  
 not . . His mouth, as a lamb, a  
 He o - pen-eth not His mouth, as a  
 not . . His mouth, not . His mouth,  
 brought . . as . . a lamb, *dim.* He is  
 lamb He is brought, *dim.* He . . is  
 lamb He is brought, *dim.* is brought . . as . . a  
 as a lamb, *dim.* a lamb He is brought,  
 brought . . as a lamb, as a  
 brought . . as a lamb, . . a lamb, . . .  
 lamb, as a lamb,  
 He . . . is brought . . . as a  
 lamb, He is brought as a  
 . . . as a lamb,  
 He is brought as a lamb to the slaugh-ter, is  
 lamb, a lamb, as



## No. 16.--CANON 2 IN 1.

ON A GROUND BASS.

HENRY PURCELL.











## No. 17.—CANON 3 IN 1.

VENITE EXULTEMUS.

HENRY PURCELL.

First system of musical notation (treble, alto, and bass staves) for the beginning of the piece. The lyrics are: Ve - ni - te ex - ul - .

Second system of musical notation. The lyrics are: - te - mus, ex - . . . ul - te - mus

Third system of musical notation. The lyrics are: Do - mi - no, Ju - . . bi - le - mus

Fourth system of musical notation, ending with a repeat sign. The lyrics are: De - o, sa - lu - ta - ri No - . . stro. Ve -

\* The ♮ indicates the ending.

## No. 18.—CANON IN THE UNISON.

FOR THREE EQUAL VOICES.

HENRY PURCELL.

Lau - da - te De - um om - nes gen - tes, om - nes

gen - - - tes, Lau - da - te De - um om - nes

gen - tes, Lau - da - te e - um, Lau - da - - - te, Lau -

- da - - - te, Lau - da - - - te, Lau - da - te

e - um om - nes po - pu - li.

\* and Voice enters in this bar.

† 3rd Voice enters in this bar.

## Ex. 122.

## Chorale.

This musical score is for a chorale in B-flat major, 4/4 time. It consists of four systems, each with four staves. The staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The key signature has two flats (B-flat and E-flat). The melody is primarily in the upper staves, with the lower staves providing harmonic support. The piece features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The overall structure is a single melodic line with harmonic accompaniment.





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